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Mr. W. S. HOYTE, Organist of All Saints', Margaret Street, gave a very successful concert at Myddelton Hall, Islington, on the 28th January, in aid of the various charities connected with St. Philip's, Clerkenwell. The principal artists were Miss Fosbroke, Miss Alice Barth, and Miss Kate Barth, Messrs. A. Wilton, S. Hodson, Clayton, Evans, T. Hepworth, C.D. Lowndes, A. C. Hunter, and the Vocal Concert Quartett, Miss J. Hoyte, Miss E. Hoyte, and Mr. R. Tayler, assisted at the pianoforte, and Mr. Horace Royle was solo violinist. During the evening Mr. Hoyte displayed much talent in a pianoforte solo; and also performed with the utmost success on a fine harmonium. Mr. Royle was rewarded with much applause in Gounod's Meditation on a Prelude, by Bach (accompanied by Mr. Hoyte, harmonium, and Mr. Tayler, pianoforte), and the solo vocal music was most efficiently given, and received with much favour.

WE have much pleasure in announcing that a series of articles will shortly appear in the *Musical Times*, on "The History of Mozart's Requiem," by William Pole, F.R.S., Mus. Doc., Oxon, author of a Treatise on the Musical Scale, &c., &c. This history will be compiled from the original sources; and will contain a great mass of information on this interesting and long-controverted subject, never before published in England.

ON Thursday evening, the 28th January, an Amateur Concert was given in the School Room connected with St. Mark's, Old Street Road, under the presidency of the Rev. E. Day, vicar of the parish. An excellent programme was provided. The pianoforte playing of Mrs. Mounsey Bartholomew, Miss Day, Miss Rowton, the Misses Snell, and Mr. A. Colchester, organist of the church, was much appreciated, and the songs of Miss L'Evesque and Mr. Z. Dawson were also highly successful. Under the direction of Mr. Hoyle, a portion of St. Mark's Choir gave a selection of concerted vocal music. The performance of "Call John," with additional parts by Mr. Hoyle, afforded the greatest satisfaction.

CHRIST CHURCH SCHOOLS, Arthur-street, Old Kent-road.—A Concert in aid of the above was given at the School Room, on the 1st ult. The following were the artists engaged:—vocalists, Miss Janet Haydon, Miss Blanche Owen, Mr. J. Finnis, Mr. Walter Heath, Mr. R. Temple, Mr. G. Young, Mr. Budd, and Mr. Henry Thomas. Pianoforte, Mr. G. S. Minson; conductor, Mr. C. E. Fenton. The vocal music gave the utmost satisfaction; and three instrumental pieces for three violins and piano, were played with great precision and taste.

WE understand that Mr. Collard Moutrie, the Pianoforte maker, has just invented, perfected, and secured by Royal Letters Patent, an important improvement in the manufacture of Pianofortes, by which the pitch is lowered or raised, at the option of the performer. The invention can be seen and tested by all interested in the subject at the manufactory, Southampton Row, Russell Square.

MR. J. LLOYD (late Organist of Salem Chapel) gave a Second Concert at Latimer Chapel Schools, Mile End, on Monday, the 1st ult.; vocalists, Miss Lucy Newson, Miss Fanny Lloyd, Miss Riseam, Mr. G. Saunders, Mr. Brewster, Mr. Oliver, Mr. F. Lloyd, and Mr. F. A. Bridge; pianist, Mr. R. Coleman; conductor, Mr. Hodd.

THE Electric Organ, lately erected by Messrs. Bryceson Brothers & Co., in the Church of St. Michael's, Cornhill, was most successfully tested by several well-known Organists on Monday, the 15th ult. There can be no question that this is a most valuable invention; and from the satisfactory results of this professional examination of its capabilities, it is probable that the principle will shortly come into very extensive use.

Reviews.

NOVELLO, EWER AND CO.

Three Vocal Duets. Words from the Russian of Bodenshtedt. The English Version by Natalia Macfarren. Composed by Anton Rubinstein.

No. 1. *The Angel.*

No. 2. *Birdie.*

No. 3. *The Wanderer's Night Song.*

IT is some time since we have met with anything in vocal music so charmingly fresh and original as these duets. We have no hesitation in saying that there is not a commonplace bar throughout them; and there is a refinement about the melodies which cannot fail to recommend them, even to those unambitious vocalists who simply require that a duet shall be "pretty." "The Angel" has a perfectly seraphic subject, with a *piano* triplet accompaniment, which is sustained to the end, even when the voices are at rest. The vocal parts are simply but effectively written, and the harmonies are a model of purity, not a solitary instance of any "sensational" chord occurring to disturb the placidity of the melody. This beautiful duet requires only to be known to be appreciated at its true value. "Birdie" is a clearly written and effective duet, in A minor, the accompaniment generally moving with the voice parts, in semiquavers. Of a different character, as the words imply, from the composition just noticed, it is scarcely less attractive. The change into the relative major is exceedingly happy, and the effect of the holding A, for the first voice, with the descending semiquaver passage in the accompaniment at the end of the duet, is as novel as it is pleasing. "The Wanderer's Night Song" commences with a bold phrase for the second voice; the first voice then enters with a most graceful melody; and the parts are afterwards beautifully woven in; the short phrases for the second being well contrasted with the calm flow of the subject for the first voice. At the conclusion of the vocal part an excellent effect is obtained by the dying off of the original theme in the accompaniment. The words are translated with a most sympathetic musical feeling throughout; and, indeed, are generally so good as to have all the effect of original poetry. These compositions form three of a set of "Songs and Duets," by Rubinstein. We have here selected all the duets, and hope, in our next number, to review the songs, which are seven in number.

The Exile. Song. The Words by T. Hood.

Love, I may not tarry here. Words from the German.

Oh! that we two were Maying. Words by the Rev. C. Kingsley.

Composed by Agnes Zimmermann.

THIS group of graceful songs will advance Miss Zimmermann's reputation as a vocal writer even more than those which we have already noticed. There is always a danger of a pianist thinking too much of the instrument when composing for the voice; and many songs, therefore, although exceedingly elegant and attractive, are, from the fact of the composer being a skilled player, mere pianoforte pieces with a voice accompaniment. The compositions now before us are more sympathetically written for the voice,—more decidedly *songs*, in fact, than any of Miss Zimmermann's vocal works which have yet come before us. "The Exile" is unquestionably the best of the three. The melody, in C minor, is *allegro agitato* throughout, and the accompaniment, continually varied, is written with a thoroughly practised hand. The final phrase, where the E natural is sustained in the voice part, against a diminished 7th on a key-note pedal, is certainly somewhat bold, and requires equal boldness on the part of a singer to hold it firmly in tune; but we do not dislike the effect. "Love, I may not tarry here," reminds us, in character, at the commencement, of the old songs where the pianoforte runs throughout with the voice. The subject is extremely pleasing, and the words, which are translated from the German, are admirably

expressed. "Oh! that we two were Maying," is peculiar for a swinging accompaniment in g rhythm, which is afterwards contrasted with rapidly repeated semiquavers, where the excellent poetry of Mr. Kingsley becomes descriptive of a dream of Heaven, rather than of earth. We like this song exceedingly; the temporary modulation into E flat, the voice unexpectedly dropping from A natural to A flat, on the words, "with God," proves that the composer has well studied her author; and in these days of maudlin sentiment, allied to maudlin music, such earnestness should be commended wherever it is found. We believe that Miss Zimmermann shows, as we have already said, a steadily increasing sympathy with vocal music; and we trust that these compositions may meet with all the success they deserve.

The Shipwreck. Glee. Words by C. M. Moorcroft. Composed by Alfred R. Gaul, Mus. Bac. Cantab.

THIS glee gained the prize at the Birmingham Musical Society, an honour to which its musical merits certainly entitle it, unless some very extraordinary talent were shown in the other compositions sent in. Our only objection to it is that it is somewhat over elaborated; the constant changes of *tempo* and variety of passages in the accompaniment giving it rather the air of a descriptive chorus than a glee. It is, however, well written throughout, and all the voice parts move easily and vocally. The change into the tonic minor, with the voices in unison, in the first phrase, is thoroughly descriptive of the words, and the *allegro agitato*, which follows, illustrating the approach of the storm, is full of effect, if not of originality, musical storms, however, being so completely overdone, that we are perhaps scarcely justified in expecting any novelty of idea. We particularly admire the final phrase of the glee, where the melancholy character of the poetry is well expressed by the minor subdominant chord, leading into the major triad on the keynote. We perceive that the composition was originally written for men's voices; and we should imagine that in this form it would be more effective.

Unison Hymn, "Lord of every Land and Nation." Composed by Albert Lowe, Organist and Choirmaster of St. Stephen's, South Kensington, and Brunswick Chapel, Hyde Park.

THIS Unison Hymn is well harmonised, and is exceedingly easy to sing. The chords flow naturally throughout, without distressing the voice, and there is just sufficient modulation to prevent the melody from becoming monotonous. It will be found a really useful hymn for congregational use.

Where wilt thou meet me? Song. Written by Sir William Mitchell. Composed by Alberto Randegger.

THIS song is full of poetical feeling, and effective, therefore, as it may be made by a good vocalist, it may be made very ineffective by an inferior one. The broken phrases—in parts almost like recitative—if not sung with the fervour intended by the composer, will fall coldly upon the listeners. The pianoforte part can scarcely be called an accompaniment, following as it does the plan usually adopted in the German "*lieder*" of asserting its own right in the composition, and demanding something more than a mere mechanical accompanist for its due interpretation. A competent tenor singer would make this composition tell powerfully upon an audience; and as it is dedicated to Mr. Cummings, we trust that we may have an opportunity of hearing him sing it in the concert-room during the coming season.

Send out Thy Light. Sacred Song. Words written by B. E. B. Composed by Clara Collinet.

WITHOUT presenting any special claim to originality, this sacred song is smoothly written for the voice, and well harmonised. The modulation from A flat (the key of the song) to C minor has a good effect, and the syncopated accompaniment, at the words "I weary in this darkness," gives a characteristic plaintiveness to the phrase. By the title-page we perceive that the song has

been sung by Mdlle. Christine Nilsson, an artist admirably calculated to give it due expression.

The Lord is King. Anthem. Composed by Thomas Tallis Trimnell.

THIS is a setting of the 97th Psalm, evidently intended for advanced parish choirs, being neither very difficult nor yet altogether easy. The organist who would aspire to accompany it, however, should be able to use the pedals freely, for the second movement, "Clouds and darkness," possesses an *obbligato* pedal part of some importance. But, to begin at the beginning, the first movement is a chorus of a bold diatonic character, commencing with an unison phrase of considerable vigour, to the words "The Lord is King." This is followed by a second subject, "The earth may be glad," presenting some slight but ingenious imitative features, and closes with bold and stately progressions. The second movement, as we have just stated, is chiefly remarkable for what is understood as a "rolling bass" for the organ, and alternate passages in unison and parts for the voices. The anthem is then brought to an effective and satisfactory close by a brisk chorus, commencing *piano* on the words, "O ye that love the Lord," and relieved by occasional episodes; the original subject being repeated *forte* by all the voices in unison. Thus, without displaying any particularly new features, we have a good and effective anthem likely to make its way in the places for which it is intended.

BOOSEY AND Co.

Mandel's System of Music. To be completed in Five Parts. Part 2. *Practical Hints.*

WE remember hearing a dramatic author say he wrote so slowly that four acts of his play were usually in rehearsal before he commenced the fifth; and that the inconvenience of this method was, that when he was writing the fifth act he "generally forgot what the other four were about." Mr. Mandel has, however, placed us at a greater disadvantage than the author just mentioned; for in reviewing Part 2 of his "System," it is not that we have forgotten what Part 1 is about, but that we never knew. Taking it for granted, then, that the student has been gradually led on to the point at which the second part opens, we may say that much valuable knowledge will be obtained by a careful study of Mr. Mandel's "Practical Hints." We consider the explanation of the several orchestral instruments by far the best portion of the work, and there can be no question that any intelligent person may make himself tolerably well acquainted with the subject by committing to memory what is here said about the compass and capabilities of the various instruments employed in a modern score; the chapter on "Transposition" (so essential towards a comprehension of the matter) being especially well considered. Some quotations from the scores of the best masters illustrate the author's observations most successfully; and every praise is due for the zealous care which he has exercised in his explanatory remarks upon a subject which is usually made somewhat obscure, even in many standard works we could name. The defect especially observable in the book is want of arrangement. After a well digested chapter upon the compass of instruments, we are plunged into an explanation of Intervals (a subject which should have been thoroughly in the mind of a student before scoring for an orchestra was talked about); this is followed by directions to a conductor as to the clearest method of beating the various species of Time; then we have the score again treated of, with the addition of an exposition of the peculiarities of instruments used in a military band; and the book is wound up with a description of the "Ancient Scales and Keys." We must also take exception to the manner in which the pupil is made to study the Intervals. What, for instance, is the advantage of pre-supposing that the inversion of an interval is a difficulty, and attempting to clear away an imaginary obscurity by citing as a parallel that "Monday is the second day from Sunday, but Sunday is